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SOME NOTES ON D.F. FOXON'S *ENGLISH VERSE 1701-1750*

IN THESE NOTES on D.F. Foxon's *English Verse 1701-1750: A Catalogue of Separately Printed Poems with Notes on Contemporary Collected Editions*, 2 vols. (Cambridge, 1975) I draw attention to one minor error, some omissions and several matters on which brief comment seems to be necessary.¹

C278. Foxon does not record the so-called 'Sixth EDITION' of Charles Coffey's (?) 'Temple-Oagg. A Poem in Three Canto's' (Dublin, 1728).² Printed by Edward Waters in small quarto, it contains eight pages. It can be found in Trinity College, Dublin, where its shelf mark is P.hh.22 No.35.

Dalacourt, James. Here Foxon records the 1778 edition of Dalacourt's *Poems*, printed in Cork by Thomas White. D.J. O'Donoghue, however, gives an edition in 1776 as well as one in 1778.³ He also refers to a fifth edition of Dalacourt's 'A Prospect of Poetry: Address'd to the Right Honourable John, Earl of Orrery. To which is added, a Poem to Mr. Thomson on his Seasons' (Dublin, 1734 [1733?]) (Foxon D11), which was published in Cork in 1770. Possibly referring to this edition, he then says '[i]n the 1770 volume of his poems there are various poems addressed to him ...'.⁴ I have not seen the editions of the *Poems* to which O'Donoghue refers here but I record them in the hope that they do exist somewhere and can be found.⁵

D6. In this entry Foxon notes that 'Abelard to Eloisa, in Answer to Mr. Pope's fine Piece of Eloisa to Abelard' (Dublin, 1730), which is 'By J--- D--- T.C.D.', is '[r]eprinted in Dalacourt's *Poems*, 1778; [and that there is an] ms. attribution in the LVA-F [i.e., Victoria and Albert Museum Library, London, Forster Collection] copy.' Foxon also records two copies of the poem in the Royal Irish Academy. He does not note that one of these copies, which can be found in the Haliday Collection, Vol.94, No.4, carries the following annotation in an eighteenth-century hand immediately after 'T.C.D.': 'J.D.—J.Dalacourt'.

D428. In his note on 'The Drapier Anatomiz'd: A Song' and 'A New Song Sung

at the Club at Mr. Taplin's, the Sign of the Drapier's Head in Truck-Street. To the Tune of the Apprentices Song in Massonary [sic] (Dublin, 1724), Foxon records Herbert Davis's note that 'in *The Hibernian patriot*, [the second of these two poems] . . . is attributed to Mr. Witheral.'⁶ The attribution of 'A New Song Sung at the Club at Mr. Taplin's' to Witheral in *The Hibernian Patriot*, the collected edition of *The Drapier's Letters* which appeared in London in 1730, is consistent with the ms. note, 'by Mr Witherall', which has been made by a contemporary hand on the copy of the poem in Trinity College, Dublin. Foxon does not record the ms. note on this copy, whose shelf mark is Press A.7.6a No.22. Now in the list of subscribers to Coffey's *Poems and Songs upon several Occasions, with Love Letters, and a Novel, nam'd Loviso. To which is added a diverting Farce, call'd Wife and no Wife; as it was Acted at the Theatre in Dublin, with great Applause. All intirely New* (Dublin, 1724) there occurs the name of a Mr Richard Witheral. Since it is possible, then, that the Witheral of the poem is the Witheral of the subscription list, I suggest that Foxon's note now read 'is attributed to Mr. [Richard?] Witheral'.

M475-5. Here Foxon records Bezaleel Morrice's 'Maria or the Picture Of a Certain Young Lady' (Temple-Oge, [Co. Dublin], 1730) and notes that it was '[p]ossibly printed at Dublin for sale at Temple-Oge'.⁷ Later, under P516, where he comments on Richard Poekrich's (?)⁸ 'The Temple-Oge Ballad' (Rathfarn[h]am, [Co. Dublin], 1730),⁹ he casts doubt on the imprint 'RATHFARN[H]AM: | Printed, at the CHERRY-TREE, MDCCXXX' by saying that this second poem was '[p]ossibly printed at Dublin by James Hoey and George Faulkner who used this address.' It is clear that 'Maria or the Picture Of a Certain Young Lady' cannot be considered as a Dublin or Templeogue piece of the same order, say, as *The Temple-Oge Intelligencer* (Dublin, 1728), a short-lived periodical which discussed the social life at the spa at Templeogue, a small settlement about an hour's journey to the south of Dublin.¹⁰ As Foxon notes under M475-5, '[t]he text [of 'Maria or the Picture Of a Certain Young Lady'] is slightly revised from M472 [another poem by Morrice], presumably by Morrice.' This other poem, 'The Amour of Cytherea', appeared in London in 1724. It is tempting to say, however, that there was a small industry of writing and printing in the midst of the social life at the spa. John Rocque's map of County Dublin shows two paper mills quite close to Templeogue in 1760.¹¹ Whether they were there in the 1720s, however, is another question. What evidence the poems themselves provide of such an industry is suggestive enough. Both are crudely produced. 'Maria or the Picture Of a Certain Young Lady' contains letters which are out of alignment and in 'Maria' the 'R' is noticeably bigger than the other letters. In 'The Temple-Oge Ballad' the ornament on the title page is off-centre and askew. It is easy to imagine the first of these things (and other half-sheet folios) being produced on a small, portable press. At eight pages the second poem, however, may have been too difficult for such a machine. Wherever they were produced, Morrice appears to have been active in Dublin in the 1730s. Foxon records several pieces which appeared in Dublin besides 'Maria or the Picture Of a Certain Young Lady' — M476 (1735), M488 (reprinted in Dublin, 1735) and M495

(1735). He was attacked in William Dunkin's (?) 'A Curry-Comb of Truth for a certain Dean: or, the Grub-street Tribunal' (Dublin, 1736):¹² 'And oh tremendous *Bezaleel*, † Let him [i.e., Swift] thy *Blunted* Poyniard feel.' (p.7) This attack was then included in *S—t contra omnes. An Irish Miscellany*, which appeared in Dublin and London in 1736.

Poekrich, Richard. Here Foxon enters *The Miscellanecus Works of Richard Poekrich, Esq;* (Dublin, 1755) but does not note that while this work is described on the title page as 'VOL.I.', only one volume of the projected *Works* appeared.¹³ This is entirely devoted to verse.

'*Philanthropos*'. In this cross-reference to P516 Foxon repeats the error which is noted immediately below.

P516. In this entry, which is for 'The Temple-Oge Ballad', Foxon says that the '[d]edication [is] signed "Philanthropos"'. The signature is 'PHILANTROPOS'.

P1100. Foxon records 'The Prisoner's Petition to his Patron' (Dublin, 1726) as a half-sheet folio with '1 side, 2 columns'. He does not note that, approximately two thirds of the way down the right-hand column, there begins 'An Apendix or the Second Part of Namby Pamby'. The first line of this piece, which is just twelve lines of verse with four and a half lines of note beneath, is 'When as King Henry rul'd this Land'. I have been unable to find it elsewhere in the bibliography. (In a similar situation, in P585, Foxon records both the main poem, 'A Poem on the Art of Printing', and the added verses, some lines by James Sterling. Then he includes a cross-reference to these verses under *Sterling, James* and notes the first line in the appropriate index.) The location he gives for 'The Prisoner's Petition' is Trinity College, Dublin. The copy which I inspected is also in Trinity College, Dublin, where its shelf mark is Press A.7.4 No.41.

[*Witheral*, —, *Mr.*]. In the light of my comment on D428, I suggest that 'Richard?' now be added to this heading.

In his introduction Foxon explains four classes of excluded material, including '[e]ngraved sheets or half-sheets, typically songs with music and political cartoons with engraved verses below' and '[w]orks consisting of prose and verse . . . when the prose precedes the verse, unless it can be considered merely as an introduction'. (I.xiii) The application of these principles unfortunately excludes *The Funeral Procession of the Chevalier de St. Patrick* ([Dublin, 1734]),¹⁴ a folio sheet which contains an attack on Swift's friend Dunkin and which belongs to the literary warfare fought between Dunkin and probably Swift on the one hand and Charles Carthy and Dalacourt on the other.¹⁵ With a cartoon of Dunkin's funeral procession and matching commentary, a little over six lines of prose and three columns of verse, the verse clearly dominates the piece.

Bryan Coleborne,
Gippsland Institute of Advanced Education,
Victoria.

NOTES

¹ Most of this material has been extracted from my Ph.D. thesis, 'Jonathan Swift and the Dunces of Dublin', National University of Ireland, 1982.

² Foxon lists 'Temple-Oagg: or, the Spaw-Well. A New Poem, in Three Canto's' (Dublin, 1723) under Coffey's name and notes that he 'is almost certainly the author'. I agree with this statement. I have discussed Coffey's authorship of this poem as well as his career in Dublin in my thesis, pp.187-93.

³ *The Poets of Ireland: A Biographical and Bibliographical Dictionary of Irish Writers of English Verse* (Dublin, 1912), p.103.

⁴ *The Poets of Ireland*, p.103.

⁵ I have searched for these editions in the Gilbert Collection in the Pearse Street Library, Dublin, Archbishop Marsh's Library, Dublin, the National Library of Ireland, the Royal Irish Academy, the library of Trinity College, Dublin and the British Library.

⁶ See *The Drapier's Letters to the People of Ireland against receiving Wood's Halfpence* (1935; rpt. Oxford, 1965), p.382.

⁷ The catalogue of the Bradshaw Collection in the University Library, Cambridge records this poem as a Templeogue printing. See [Charles Edward Sayle], *A Catalogue of the Bradshaw Collection of Irish Books in the University Library Cambridge* (Cambridge, 1916), III.1662.

⁸ Pockrich's name is variously spelt in the eighteenth century as 'Pökeridge', 'Pokrich', 'Poekrich', 'Pockrick', 'Puckeridge' and 'Poeckridge'. 'Pockrich' seems to be the dominant form.

⁹ Foxon gives 'The Temple-Oge Ballad' as Pockrich's but while it does seem that he did write the poem the evidence which is needed in order to place the matter beyond doubt does not appear to have survived. I have discussed his authorship of the poem and his career, mainly in Dublin, in my thesis, pp.194-8.

¹⁰ *The Temple-Oge Intelligencer* is the work of John Browne, a prominent dunce of the Dublin Grub Street in the late 1720s. I have demonstrated his authorship of this work in my thesis, pp.174-6.

¹¹ See *An Actual Survey of the County of Dublin, on the Same Scale as those of Middlesex, Oxford, Barks, & Buckinghamshires* (1760; rpt. Lympe Castle, Kent, [1977]).

¹² Foxon gives 'A Curry-Comb of Truth for a certain Dean' as Dunkin's under D516. It seems that the poem is his, as I have noted in my thesis, p.299, but conclusive evidence of his authorship, over and above the 'early ms. attribution' on one copy, which Foxon notes under D516 and lists under D518, does not appear to have come to light.

¹³ It is clear from the entries in the catalogues of the Gilbert Collection, the National Library of Ireland and the library of Trinity College, Dublin and in the standard reference works such as *The Poets of Ireland* and the *Dictionary of Anonymous and Pseudonymous English Literature* that only one volume was published.

¹⁴ This piece can be found in the National Library of Ireland, where its shelf mark is Thorpe P.12. I have assigned it to Dublin in 1734 because it is so obviously from the Dublin Grub Street and because 2 November, 1734 is given as the date of the procession.

¹⁵ See, for example, Foxon D7, I53 and K1.

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